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General

SANTOS

from Puerto Rico

ON THE OCCASION *of this first showing of Puerto Rican* Santos *in New York, I welcome the opportunity to express the sense of gratification that we in the Commonwealth of Puerto Rico entertain toward the undertaking. We are pleased to share with our mainland neighbors a familiarity with this ancient craft, which has been an essential element of our culture; and we are happy that in New York, the new home of so many of our sons and daughters, it should be the honored institution founded by Peter Cooper that has solicited the assistance of the Commonwealth in making this public presentation of these cherished household figures.*

The present exhibition cannot fail to engender increased understanding between Commonwealth and mainland; we find great pleasure in giving it our support.

LUIS MUÑOZ MARÍN
Governor of the Commonwealth of Puerto Rico

In stepping outside the customary bounds of its activity, The Cooper Union offers the present exhibition of devotional figures carved by Puerto Rican santeros *as evidence of its respect for the fundamental principles of its humanitarian Founder, Peter Cooper. The recent emergence of Puerto Rico as a free-standing Commonwealth, and its energetic attack upon problems of social and physical betterment, could scarcely fail to appeal to those who share Mr. Cooper's belief that "a true republican government . . . will most effectually stimulate industry and afford the best means possible to improve and elevate our race, by giving security and value to all forms of human labor."*

The santos *here shown impressed me, when I first saw them earlier this year in San Juan, as potential ambassadors of great effectiveness. I am happy that their devoted possessor, Dr. Fernando M. Monserrate, has allowed himself to be persuaded to entrust them to our temporary care, and that the Commonwealth of Puerto Rico has contributed generously to the arrangements necessary for their showing. I am equally confident that upon their return they will carry with them the greatly enhanced understanding of New Yorkers, and an informed sense of participation in the development of the Commonwealth of Puerto Rico.*

EDWIN S. BURDELL
President, The Cooper Union

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INTRODUCTION

BETWEEN "IMAGE" AND "IMAGINATION" lies the whole realm of formed ideas. The image impersonates, condenses and focuses. Imagination fabricates, magnifies and diffuses. All provinces of art are sheltered by these twin boundaries: an image without imagination is only an idol; imagination without tangible imagery is only the indolent world of dreams. The labor of the artist is to fuse these contraries, giving a soul to what is lifeless, and substance to invention. The artist – humble, arrogant, contentious or staid – always has one thing in common with his kind. He is fated to find, somehow, explicit shapes for his internal vision.

When the shapes found are those, not of genius or style, but faith, and when image and imagination are poured into religious molds, we must first seek out the belief and then interpret and translate. The artists with whom we deal are the *santeros* of Puerto Rico, carvers of *santos* or devotional figures. There are those who sell their products, execute commissions, take part in competitions, and conduct themselves with all the authority of professionals. Others are amateurs, who out of religious fervor and primeval creative need carve these figures for their own devotions.

Carving was and still is done with coarse or improvised instruments, sometimes only with a simple knife. At first single pieces of native woods – mastic and coaba – prevailed, the configuration of the piece determining the form. Later imported woods were used – pine, fir and oak – with sections carved separately and glued together or fastened with wooden pegs. Colors, in the early and middle colonial periods, were pale and sober: gray, rose, pale blue, moss green and ochre. Later they increased in intensity: reds, yellows and brilliant blue, amplified by gold and silver, predominated, as if, while the traditions became fixed, the hues responded chromatically to the tropical country. Pigment in the earlier figures was applied over a fine layer of gesso, the gesso being used only as a priming for the paint, not for modelling details, which are cut directly into the wood. A much finer texture resulted than in later works, in which polychromy is applied directly to the base. Figures are often repainted many times, for the *jíbaro*, the countryman, may have promised the statue a new coat of paint for the granting of some favor; and the statue is always repainted on the eve of the fiesta in honor of its name-day.

On the twelfth of August, 1508, Juan Ponce de León landed at Guánica on the southwest coast of Puerto Rico. For the Tainians of *Boriquén* there began the forcible importation of a creed at once so majestic and overmastering that their temperate paganism was annihilated. They worshipped a spirit of

good, *Yocahú*, and strove against a spirit of evil, *Yurakán*. Their priests, *bohiques*, were responsible for the education of children and the healing of the sick. Social life predisposed the Indians to the acceptance of the less militant aspects of the Old and New Testaments; and they made crude idols, *cemíes*, of abraded stone.

But the hosts of saints and personages who fill the Christian annals with miracles were too elaborate a concourse ever to be understood in its entirety. The Christian faith was spread largely by Franciscans and Dominicans, mendicant orders deficient in the richness of plastic tradition commanded by the Benedictines. From the church and convent of Santo Domingo in San Juan, founded by Pedro Antonio de Montesino in 1528, from San Patricio at Loiza Vieja and the "Ermita de la Candelaria del Plantaje" in Sabana Seca, the image and doctrine of Christ Crucified (1, 4, 15*, 39*, 46, 69, 74*, 76, 94, 96, 116, 161) spread throughout the island.

When the hindrances to artistic patronage are considered (for art has an expedient way of attending wealth), it is a testament to the prodigy of faith that the *jíbaro* could put into form concepts not wholly grasped, which still tax theologians. The simplicity and similarity of these forms correspond to the simplicity and universal dispersion of the faith behind them; to the vision, albeit childlike, of the Kingdom of God. This kingdom, in the carver's mind, is devoid of affluence, either material or spiritual: it is his own village and countryside, and the eternal life to be lived there is doubtless not very different from a day without trouble. So the saints are those to which the countryman appeals when in his own kind of need, or those special patrons of the priestly orders. The aspects of the Virgin are those he sees in the church nearby, and the Three Kings and Nativities, *nacimientos*, are the symbols of the national holiday and the sweetest of all ecclesiastical celebrations.

Saint Raymond Nonnatus (9, 38, 66*, 109, 150), his lips bored and padlocked by the Moors to prevent his spreading the Word, was invoked by women in labor and by the falsely accused. Saint Barbara (22*, 23), was the daughter of a rich and noble Greek of Heliopolis, who immured her in a tower to save her from the consequences of her beauty. Her father beheaded her for her conversion, and was destroyed by lightning; she is protectress against explosions of gunpowder and storms, as well she might be in this island, with its history of invasions and hurricanes. The sister of Mary Magdalene, Saint Martha (24, 65, 139*), was the patroness of servants, for it was she who waited upon the Saviour when He dined at Bethania. The unlettered Spaniard, Saint Isidore the Laborer (25*), whose fields were ploughed, while he prayed, by two angels, protects peasants and day laborers, and Saint Anne (63), mother of the Virgin, guards the

childbearer and miners; Saint Thomas (92) is the patron of carpenters. An infant, when he is baptized, comes under the special protection of Saint John the Baptist (33*), and if in his journey through life he exercises trust and faith in his worldly guides, he may be likened to Tobias and the Angel (102, 151). The archangels (28, 29, 45, 79, 118, 153), those dread and radiant beings, are the chief guardians of any Christian soul in its perils.

Other saints were especially venerated by the friars and nuns who labored on the island. Saint Francis (82) was, of course, the founder of the Franciscan Order, but Saint Anthony of Padua (2, 5, 6*, 7, 10, 20, 21, 34, 35, 42, 48, 50, 51, 64, 71*, 89, 91, 97, 100, 111, 132*, 135, 141, 146), second in importance to the founder, was much more popular because of the benignancy with which he is represented. The legend that the Christ Child descended and seated Himself on the saint's book while he was expounding the Incarnation, dates from the early Spanish colonial period, and has produced a peculiarly winning group. Saint Joseph (3*, 36*, 78, 110) became patron of the Carmelites in 1621, while Saint Elizabeth of Portugal (108, 143), "The Peacemaker", was revered primarily by Franciscans. The Immaculate Mother (11, 16, 17, 37, 40, 67*, 87*, 90, 95) was elected patron of the Friars Minor of the Franciscan Order in 1621; they were bound by oath to preach the mystery of the Immaculate Conception. The Carmelites, especially active Spanish colonial missionaries, were dedicated to Our Lady of Mount Carmel (31, 41, 73, 101, 105, 125, 128, 145, 148, 152), while the Sacred Heart of Mary (47*) is adored by two sisterhoods now prominent on the island. Saint Rita of Cascia (98, 37, 147), "la santa de los imposibiles", was canonized in 1900: iconographically, she is probably the latest arrival.

There are, in Christianity, certain theological conceptions of enormous subtlety and ineffable wonder, which can be reduced to ordinary comprehension only by casting them in perfunctory visual terms. One is the Holy Trinity (107, 127*, 129, 131), another is the Divine Providence (32, 68). The *santero* has, in both cases, embodied these abstractions as images, for they elude the imagination. The concept, however, of the "ánima sola", the "lone soul" in purgatory (57, 70), who suffers that he may at length be redeemed, is so close to reality that in Puerto Rico this pitiful spirit has been raised to the status of a *santo*!

The Virgin Mary, as intercessor, as Queen of Heaven, as the distillation of all that is charitable, merciful and forgiving, will find a response in the most unpretentious or lordly artist. She may stand, erect (117, 119, 123, 126, 130, 134) and irresistible, to defend and shelter, or to receive the prayers of her petitioners; she may kneel (115, 122), in adoration of her Son; she may take the guise of "La Purísima", "the most pure", and clasp her hands in prayer (8, 13, 14, 27, 44, 54, 58, 59*, 61, 120, 133), or that

of "La Dolorosa", "Our Lady of Sorrows", and expose the dagger in her heart (55, 84, 104). But with whatever attributes, she is always "El Perpetuo Socorro"; "Our Lady of Perpetual Help" (85*, 93, 140), with angels upon her shoulders, the support of men and the ranks of Heaven. Two types of the Virgin, as Our Lady of Monserrat (12, 18, 30, 43*, 49, 60*, 62, 77, 80, 81, 86, 99, 103, 106, 124, 142, 144, 149) and in "the Miracle of Hormigueros" (72*) are uniquely Puerto Rican. Our Lady of Monserrat is the most profoundly revered of all figures on the island; her shrine, at Hormigueros, dates from the early part of the 17th century. Here a farmer was working in a field, when a mad bull rushed at him: calling on Our Lady of Monserrat for protection, the vision at once appeared and the animal kneeled in adoration, giving the man a chance to escape.

To the Christian mind the wonder of miracles is as nothing beside the enduring wonder of the Nativity and the journey of the Three Wise Men, who came out of the East bearing gold, frankincense and myrrh for the newly-born King greater than the kings of earth. Perhaps it is the unearthly tenderness with which the story begins; perhaps it is mankind's immemorial enchantment by a mystery in which the lowly and exalted are mingled with such drama. The *nacimiento* or Christmas manger, originated by Saint Francis in the church at Greccio in 1223, has always been a particular favorite among Latin peoples. In the Cathedral of San José in San Juan a *nacimiento* is set up every year which is an animated town of Bethlehem, with figures pursuing all their trades and occupations. The *nacimiento* of the *santero* (154, 167*, 169, 181, 182, 183, 184, 185, 186) is a *cuadro* or group, usually of about a dozen figures, which stand resplendent with bright colors around the crib. The Three Kings (88, 136, 155, 156*, 157, 158, 159, 160, 163, 164, 165, 166, 168, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180) mounted or on foot, carrying their gifts or musical instruments wherewith to serenade the Saviour, may either form part of the group or be used separately for their own festival on January 6th.

In the work of Zoilo Cajigas (1855-) (187-200), the aged *santero* of Aguada, we can connect the traditional forms with contemporary application. Don Zoilo, so it is related, in his thirtieth year four times received visions of the Nazarene (83), who commanded him to lay aside his carpenter's tools and work for Him. Don Zoilo did so, and since that time has dedicated himself to carving and painting *santos,* which he sells or gives away. This ancient *jíbaro,* with his unquestioning faith and consecrated labor, carries the late colonial period into modern times, and does so with an adaptability that is proof of the vitality to be drawn from the synthesis of image and imagination. He does not seek to make of his figures (and no more should we) intricate assertions of personal reaction to the world.

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Nor are they mere offerings to placate a possible future vengeance. Their awkwardness is the innocence of piety uncomplicated by philosophy or cunning, of naturalness in the face of marvels of the human imagination that would, in a less modest master, go over into mannerism and falsehood.

The truth of the *santos* lies in the reality, to him, of the vision to which the *santero* has given form, in the way in which the carver submits, with alacrity and meekness, to the commandments of material and mystery. These stark or formal effigies, with their often rude handiwork and direct colors, none the less attest again the words of St. Nilus of Sinai, "But an image escorts into the mind the thought of heavenly things."

EVERETT P. LESLEY, JR.

CATALOGUE

An asterisk (*) indicates that the object is illustrated

1. *Cristo Crucificado* (Christ Crucified); wood with gesso, original paint and repaint; probably late 16th century; found near Hatillo.
2. *San Antonio* (St. Anthony); wood with gesso, painted and repainted; late 16th or early 17th century; found near Hatillo.
*3. *San José* (St. Joseph); wood, painted and repainted; late 16th or early 17th century; found between Hatillo and Camuy.
4. *Cristo Crucificado* (Christ Crucified); wood with gesso and original paint; early 17th century; found near Bayamón.
5. *San Antonio* (St. Anthony); wood with gesso and original paint; early 17th century; found between Bayamón and Naranjito.
*6. *San Antonio* (St. Anthony); wood with gesso and original paint; 17th century; found in Juncos.
7. *San Antonio* (St. Anthony); wood with gesso, much repainting; late 17th century; found near Bayamón.
8. *La Purísima* (The Most Pure, The Virgin Mary); wood with gesso, much repainting; late 17th century; found in rural Arecibo.
9. *San Ramón Nonato* (St. Raymond); wood with gesso, much repainting; early 18th century; found in La Plata Valley near Aibonito.
10. *San Antonio* (St. Anthony); wood with gesso, painted and repainted; probably 18th century; found in La Plata Valley, Aibonito.
11. *La Inmaculada Concepción* (The Immaculate Conception); wood with gesso, painted and repainted with gold, partially removed; probably 18th century, found in Bayamón.
12. *La Monserrate* (Our Lady of Monserrat); wood with gesso, painted and repainted; probably 18th century; found in Bayamón.
13. *La Purísima* (The Most Pure, The Virgin Mary); wood with gesso, original paint on back, front repainted; probably 18th century; found in Bayamón.
14. *La Purísima* (The Most Pure, The Virgin Mary); wood with gesso, painted, all save face repainted; probably 18th century; found in Bayamón.
*15. *Cristo Crucificado* (Christ Crucified); wood with gesso, original paint; cross from another group; 18th century; found near Bayamón.
16. *La Inmaculada* (The Immaculate Conception); wood with gesso and original paint; late 18th century; found in Bayamón.
17. *La Inmaculada* (The Immaculate Conception); wood with gesso and original paint; late 18th century; found in Bayamón.
18. *La Monserrate* (Our Lady of Monserrat); wood with gesso and original paint; late 18th century; found between Bayamón and Naranjito.
19. *San Tomás (?) or San Juan (?)* (St. Thomas (?) or St. John (?)); unidentified; wood with gesso and original paint, probably late 18th century.
20. *San Antonio* (St. Anthony); wood with gesso, original paint except for repainted face; probably late 18th century; found in Añasco.
21. *San Antonio* (St. Anthony); wood with gesso, original paint; probably late 18th century; found in Guanajibo, Mayagüez.
*22. *Santa Bárbara* (St. Barbara); wood with gesso, original paint; early 19th century; found in Bayamón.
23. *Santa Bárbara* (St. Barbara); wood with gesso and original paint; early 19th century; found near Bayamón.
24. *Santa Marta* (St. Martha); wood with gesso and original paint; early 19th century; found near Bayamón.
*25. *San Isidro Labrador* (St. Isidore the

Laborer); wood with gesso, painted; early 19th century; found in La Plata Valley, Aibonito.

26. *Tobías* (?) (probably from a St. Raphael group); unidentified; wood with gesso, original paint in hand and face, remainder repainted; early 19th century; found near Aibonito.
27. *La Purísima* (The Most Pure, The Virgin Mary); wood with gesso and original paint; early 19th century; found in Bayamón.
28. *San Gabriel Arcángel* (Archangel Gabriel); wood with gesso and original paint; early 19th century; found in La Plata Valley, Aibonito.
29. *San Rafael* (St. Raphael); wood with gesso, original paint; early 19th century; found in La Plata Valley, Aibonito.
30. *La Monserrate* (Our Lady of Monserrat); wood with gesso, original paint; early 19th century; found in La Plata Valley, Aibonito.
31. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood with gesso, original paint; early 19th century; found in La Plata Valley, Aibonito.
32. *La Divina Providencia* (The Divine Providence); wood with gesso, original paint; early 19th century; found in La Plata Valley, Aibonito.

•33. *San Juan Bautista* (St. John the Baptist); wood with gesso, original paint; early 19th century; found in La Plata Valley, Aibonito.

34. *San Antonio* (St. Anthony); wood with gesso, original paint; early 19th century; found in La Plata Valley, Aibonito.
35. *San Antonio* (St. Anthony); wood with gesso, original paint; early 19th century; found in La Plata, Aibonito.

•36. *San José* (St. Joseph); wood with gesso, painted and repainted; early 19th century; found in Barranquitas.

37. *La Inmaculada Concepción* (The Immaculate Conception); wood with gesso, painted and repainted; early 19th century; found in La Plata, Aibonito.
38. *San Ramón Nonato* (St. Raymond); wood with gesso, painted and repainted; early 19th century; found in La Plata, Aibonito.

•39. *Crucifijo* (Crucifix); wood with gesso, original paint; early 19th century; found in La Plata, Aibonito.

40. *La Inmaculada* (The Immaculate Conception); wood with gesso, painted and repainted; early 19th century; found in Bayamón.
41. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood with gesso, painted and repainted; early 19th century; found in Bayamón.
42. *San Antonio* (St. Anthony); wood with gesso; original paint visible on body, face and child heavily repainted; early 19th century; found in La Plata, Aibonito.

•43. *La Monserrate* (Our Lady of Monserrat); wood, painted; 19th century; found near Quebradillas.

44. *La Purísima* (The Most Pure, The Virgin Mary); wood and tin, original paint; 19th century; found in San Sebastián.
45. *San Rafael* (St. Raphael); wood and tin; original paint; 19th century; found in San Lorenzo.
46. *Cristo Crucificado* (Christ Crucified); wood, unpainted; 19th century; found near Bayamón.

•47. *El Sagrado Corazón de María* (The Sacred Heart of Mary); wood, unpainted; 19th century; found near Aibonito.

48. *San Antonio* (St. Anthony); wood with gesso, painted, repainting partially removed; early 19th century; found in Río Piedras.
49. *La Monserrate* (Our Lady of Monserrat); wood with gesso, painted; early 19th century.

•50. *San Antonio* (St. Anthony); wood with gesso and original paint; mid-19th century; found near Río Piedras.

51. *San Antonio* (St. Anthony); wood, painted and repainted; mid-19th century; found in Aguada.
52. Unidentified; wood, painted and repainted; mid-19th century; found near Aibonito.
53. Unidentified; wood, painted and repainted; mid-19th century.
54. *La Purísima* (The Most Pure, The Virgin Mary); wood with gesso and original paint; probably mid-19th century.
55. *La Dolorosa* (Our Lady of Sorrows); wood with gesso, painted and repainted; probably about 1850; found in Dorado.
56. Unidentified (St. Rita (?) or St. Rose (?)); wood with original paint; probably mid-19th century.
57. *Ánima Sola* (The Lone Soul); wood with gesso and original paint; probably mid-19th century.
58. *La Purísima* (The Most Pure, The Virgin Mary); wood with gesso, painted and repainted; probably mid-19th century.

•59. *La Purísima* (The Most Pure, The Virgin Mary); wood with gesso and original paint; probably mid-19th century; found in Santa Olaya, Bayamón.

•60. *La Monserrate* (Our Lady of Monserrat); wood, painted and repainted once; probably 1830.

61. *La Purísima* (The Most Pure, The Virgin Mary); wood, painted and repainted; probably about 1865; found near Moca.
62. *La Monserrate* (Our Lady of Monserrat); wood with gesso, painted and repainted; probably 1870; by Quiterio Cabán (1848-1941); found in Barrio Lechuga, Hatillo.

63. *Santa Ana* (St. Anne); wood, painted, with much repainting; probably about 1870; found in San Lorenzo.
64. *San Antonio* (St. Anthony); wood with gesso, original paint; about 1875; by Quiterio Cabán (1848-1941); found near Hatillo.
65. *Santa Marta* (St. Martha); wood with original paint; about 1890; probably an early work of Flores Cabán (1870-1950); found in Hatillo.
*66. *San Ramón* (St. Raymond); wood, painted and repainted; about 1900; by Flores Cabán (1870-1950); found in Hatillo.
*67. *La Inmaculada* (The Immaculate Conception); wood with original paint; about 1895; by Flores Cabán (1870-1950); found in Hatillo.
68. *La Divina Providencia* (The Divine Providence); wood with original paint; about 1900; found near Arecibo.
69. *Crucifijo* (Crucifix); wood, painted and repainted; about 1920; probably by Juan Muñiz (1893-); found near San Sebastián.
70. *Anima Sola* (The Lone Soul); wood with original paint; about 1920; by Manuel Cabán (1884-); found near Areçibo.
*71. *San Antonio* (St. Anthony); wood with original paint; about 1925.
*72. *El Milagro de Hormigueros* (The Miracle of Hormigueros); wood with original paint; 1948; by Flores Cabán (1870-1950).
73. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood with original paint; 1948; by Flores Cabán (1870-1950).
*74. *Crucifijo* (Crucifix); wood with original paint; 1948; by Flores Cabán (1870-1950).
75. *Santiago Apóstol* (St. James the Apostle); wood and metal, with original paint; 1950; by Juan Muñiz (1893-).
76. *Crucifijo* (Crucifix); wood with original paint; 1950; by Juan Muñiz 1893-).
77. *La Monserrate* (Our Lady of Monserrat); wood with original paint; 1950; by Juan Muñiz (1893-).
78. *San José* (St. Joseph); wood with original paint; 1950; by Manuel Cabán (1884-); Aguadilla.
79. *San Rafael* (St. Raphael); wood with original paint; 1953; by Carlos Vázquez; Ciales.
80. *La Monserrate* (Our Lady of Monserrat); wood with original paint; 1953; by Flores Cortés; Moca.
81. *La Monserrate* (Our Lady of Monserrat); wood with original paint; 1953; by Zoilo Cajigas, 1855-); Aguada.
82. *San Francisco* (St. Francis); wood and metal, original paint; 1951; by Zoilo Cajigas (1855-); Aguada.
83. *El Nazareno* (Christ Nazarene); wood with original paint; 1952; by Zoilo Cajigas, (1855-); Aguada.
84. *La Dolorosa* (Our Lady of Sorrows); wood with original paint; 1953; by Zoilo Cajigas, (1855-); Aguada.
*85. *El Perpetuo Socorro* (Our Lady of Perpetual Help); wood with original paint; 1953; by Manuel Cabán (1884-) Aguadilla.

THE WORK OF THE CABÁN FAMILY,
19th and 20th centuries

EDUVIGIS CABÁN, 1818-1890

86. *La Monserrate* (Our Lady of Monserrat); wood with gesso and original paint; found near Quebradillas.
*87. *La Inmaculada* (The Immaculate Conception); wood with gesso, painted and repainted; found near Quebradillas.
88. *Los Tres Santos Reyes* (The Three Kings); wood with gesso, painted and repainted; found in Aguada.
89. *San Antonio* (St. Anthony); wood with gesso, painted and repainted; found in Barrio Puntas, Rincón.
90. *La Inmaculada* (The Immaculate Conception); wood, painted and repainted; found in Aguada.

QUITERIO CABÁN, 1848-1941

91. *San Antonio* (St. Anthony); wood with gesso, painted and repainted; found in Quebradillas.
92. *Santo Tomás* (St. Thomas); wood with gesso (?), painted and repainted; found in Hatillo.
93. *El Perpetuo Socorro* (Our Lady of Perpetual Help); wood with gesso (?) and original paint; found in Quebradillas.
94. *Crucifijo* (Crucifix); wood with gesso, painted and repainted; found near Hatillo.
95. *La Inmaculada* (The Immaculate Conception); wood with gesso and paper, original paint; found in Quebradillas.
96. *Crucifijo* (Crucifix); wood with gesso (?) or *cola* (glue), original paint.
97. *San Antonio* (St. Anthony); wood with original paint; found in Barrio Lechuga, Hatillo.
98. *Santa Rita* (St. Rita); wood with gesso, original paint; probably 1868.
99. *La Monserrate* (Our Lady of Monserrat); wood with original paint; found in Quebradillas.
100. *San Antonio* (St. Anthony); wood with gesso, painted and repainted; found in Hatillo.
101. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood with gesso, original paint; found in Quebradillas.
102. *San Rafael y Tobías* (St. Raphael and Tobias); wood with gesso, metal, original paint; found in Quebradillas.
103. *La Monserrate* (Our Lady of Monserrat); wood with gesso, painted and repainted; found in Hatillo.
104. *La Dolorosa* (Our Lady of Sorrows); wood with gesso, painted and repainted; found in Quebradillas.
105. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood with gesso, painted

and repainted; found in Barrio Lechuga, Hatillo.

106. *La Monserrate* (Our Lady of Monserrat); wood with gesso, original paint; found in Quebradillas.
107. *La Santísima Trinidad* (The Holy Trinity); wood with gesso, painted and repainted; found in Comerío.
108. *Santa Isabel* (St. Elizabeth); wood, painted and repainted.
109. *San Ramón* (St. Raymond); wood with gesso, original paint; found near Quebradillas.
110. *San José* (St. Joseph); wood with gesso, original paint; found near Hatillo.
111. *San Antonio* (St. Anthony); wood with gesso, painted and repainted; found in Cataño.
112. Unidentified; wood with gesso (?), original paint; found in Quebradillas.
113. The Son (?), from a Trinity Group (?); wood and original paint.
114. Father and Son from a Trinity Group; wood, original paint with some repaint; found in Barrio Lechuga, Hatillo.
115. *La Virgen Arrodillada* (The Kneeling Virgin); wood with gesso, original paint; found in Quebradillas.

FLORES CABÁN, 1870-1950

116. *Crucifijo* (Crucifix); wood with gesso, painted and repainted; between 1895 and 1915; found in Camuy.
117. *La Virgen* (The Virgin Mary); wood, painted and repainted; between 1895 and 1915; found in Hatillo.
118. *Un Arcángel* (An Archangel); wood, original paint, between 1895 and 1915; found in Hatillo.
119. *La Virgen* (The Virgin Mary); wood and original paint; between 1895 and 1915; found in Quebradillas.
120. *La Purísima* (The Most Pure, The Virgin Mary); wood and original paint; between 1895 and 1915; found in San Sebastián.
121. Unidentified; wood with original paint; between 1895 and 1915; found in Hatillo.
122. *La Virgen Arrodillada* (The Kneeling Virgin); wood, painted and repainted; between 1895 and 1915; found in Quebradillas.
123. *La Virgen* (The Virgin); wood and original paint; between 1895 and 1915; found in Hatillo.
124. *La Monserrate* (Our Lady of Monserrat); wood, painted and repainted; between 1895 and 1915; found in Palma Llanos, Lares.
125. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood and original paint; between 1895 and 1915; found in Hatillo.
126. *La Virgen* (The Virgin); wood with gesso, painted and repainted; between 1895 and 1915; found in Barrio Lechuga, Hatillo.
•127. *La Santísima Trinidad* (The Holy Trinity); wood and original paint; between 1895 and 1915; found in Quebradillas.
128. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood with gesso and original paint; between 1895 and 1915; found near Arecibo.
129. *La Santísima Trinidad* (The Holy Trinity); wood and original paint; between 1895 and 1915; found near Quebradillas.
130. *La Virgen* (The Virgin); wood, painted and repainted; between 1895 and 1915; found in Hatillo.
131. *La Santísima Trinidad* (The Holy Trinity); wood and original paint; between 1895 and 1915; found at the home of the *santero's* son in Aguadilla.
•132. *San Antonio* (St. Anthony); wood and original paint; between 1895 and 1915; found in Barrio San José, Quebradillas.
133. *La Purísima* (The Most Pure, The Virgin Mary); wood, painted and repainted; between 1895 and 1915; found in Dorado.
134. *La Virgen* (The Virgin); wood and original paint; between 1915 and 1950; found in Hatillo.
135. *San Antonio* (St. Anthony); wood and original paint; between 1915 and 1950; found in Quebradillas.
136. *Los Tres Santos Reyes* (The Three Kings); wood and original paint; between 1915 and 1950.
137. *Santa Rita* (Saint Rita); wood and original paint; between 1915 and 1950; found in Aguadilla.
•138. *La Sagrada Familia* (The Holy Family); wood and original paint; between 1915 and 1950.
•139. *Santa Marta* (St. Martha); wood with gesso (perhaps one of the last figures to employ gesso), original paint; between 1915 and 1950; found in Camuy.
140. *El Perpetuo Socorro* (Our Lady of Perpetual Help); wood and original paint; between 1915 and 1950; found in Camuy.
141. *San Antonio* (St. Anthony); wood and original paint; between 1915 and 1950; found in Camuy.
142. *La Monserrate* (Our Lady of Monserrat); wood, painted and repainted; between 1915 and 1950; found in Quebradillas.
143. *Santa Isabel* (St. Elizabeth); wood and original paint; between 1915 and 1950; found in Camuy.
144. *La Monserrate* (Our Lady of Monserrat); wood and original paint; between 1915 and 1950; found in Camuy.
145. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood and original paint; between 1915 and 1950; found in Camuy.

MANUEL CABÁN, 1884-

146. *San Antonio* (St. Anthony); wood and original paint; 1952-1953; found in Aguadilla.
147. *Santa Rita* (St. Rita); wood and original paint; 1952-1953; found in Aguadilla.
148. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood and original paint; 1952-1953; found in Aguadilla.

149. *La Monserrate* (Our Lady of Monserrat); wood and original paint; 1952-1953; found in Aguadilla.
150. *San Ramón* (St. Raymond); wood and original paint; 1952-1953; found in Aguadilla.
151. *San Rafael y Tobías* (St. Raphael and Tobias); wood and original paint; 1952-1953; found in Aguadilla.
152. *La Virgen del Carmen* (Our Lady of Mount Carmel); wood and original paint; 1952-1953; found in Aguadilla.
153. *San Miguel Arcángel* (Archangel Michael); wood and original paint; 1953; found in Aguadilla.

THE NATIVITY THEME,
19th and 20th centuries

154. *El Nacimiento* (The Nativity); wood and original paint; 1952; by Juan Muñiz, (1893-).
155. *Los Tres Santos Reyes* (The Three Kings); wood with gesso, painted and repainted in areas; probably late 18th or early 19th century, found in Barrio Santa Olaya, Bayamón.
•156. *Los Tres Santos Reyes* (The Three Kings); wood with gesso, original paint; probably late 18th or early 19th century; found near Aibonito.
157. *Los Tres Santos Reyes* (The Three Kings); wood with gesso and original paint; probably late 18th or early 19th century; found in La Plata.
•158. *Los Tres Santos Reyes* (The Three Kings); wood with gesso and original paint; probably late 18th or early 19th century; found in La Plata.
159. *Los Tres Reyes Magos* (The Magi); wood with gesso, painted and repainted; probably early 19th century; found near Arecibo.
160. *Los Tres Reyes Magos* (The Magi); wood with gesso, painted and repainted; probably mid-19th century.
161. *Cristo Crucificado* (Christ Crucified); wood with gesso and original paint; about 1850; found in Barrio Beatriz, Cidra.
162. *La Virgen Adorando al Niño* (The Adoration of the Child); wood with *cola* (glue) and original paint; about 1875; by Quiterio Cabán (1848-1941); found in Hatillo.
163. *Los Tres Santos Reyes* (The Three Kings); wood, prepared, and original paint; about 1890; work of the Cabáns; Coamo.
164. *Los Tres Santos Reyes* (The Three Kings); wood, prepared, and original paint; about 1890; work of the Cabáns; found in Hatillo.
165. *Los Tres Santos Reyes* (The Three Kings); wood, prepared, painted and repainted; about 1890; work of the Cabáns; found in Camuy.
166. *Los Tres Reyes Magos* (The Magi); wood with gesso, painted and repainted; probably 1900; work of the Cabáns.
•167. *El Nacimiento* (The Nativity); wood and original paint; probably 1900; by Flores Cabán; (1870-1950); found in Coamo.
168. *Los Tres Santos Reyes* (The Three Kings); wood, painted and repainted; probably 1900; by Flores Cabán (1870-1950); found in Coamo.
169. *El Nacimiento* (The Nativity); wood and original paint; probably 1900; by Flores Cabán (1870-1950); found in Hatillo.
170. *Los Tres Santos Reyes* (The Three Kings); wood and original paint; about 1920; by Flores Cabán (1870-1950); found in Hatillo.
•171. *Los Tres Santos Reyes* (The Three Kings); wood with original paint; 1948; by Flores Cabán (1870-1950); found in Camuy.
172. *Los Tres Reyes Magos* (The Magi); wood, painted and repainted; about 1900.
•173. *Los Tres Santos Reyes* (The Three Kings); wood, painted and repainted; about 1900.
174. *Los Tres Reyes Magos* (The Magi); wood, paint probably original; probably about 1930; found in Santurce.
175. *Los Tres Santos Reyes* (The Three Kings); wood and original paint; by Zoilo Cajigas (1855-); found in Aguada.
176. *Los Tres Reyes Magos* (The Magi); wood and original paint; 1953; by Manuel Cabán, (1884-); found in Aguadilla.
177. *Los Tres Santos Reyes* (The Three Kings); wood, and original paint; 1953; by Flores Cortés; found in Moca.
178. *Los Tres Santos Reyes y Las Tres Marías* (The Three Kings and the Three Marys); wood and original paint; 1952; by Zoilo Cajigas, (1855-); found in Aguada.
179. *Los Tres Reyes Magos* (The Magi); wood and original paint; 1952; by Juan Muñiz, (1893-); found in Rincón.
•180. *Los Tres Santos Reyes* (The Three Kings); wood and original paint; 1953; by Carlos Vázquez; found in Ciales.
181. *El Nacimiento* (The Nativity); wood and original paint; 1948; by Flores Cabán (1870-1950); found in Camuy.
182. *El Nacimiento* (The Nativity); wood and metal, original paint; 1952; by Manuel Cabán 1884-); found in Aguadilla.
183. *El Nacimiento* (The Nativity); wood and metal, original paint; 1953; by Manuel Cabán, (1884-).
184. *El Nacimiento* (The Nativity); wood and metal, original paint; 1953; by Manuel Cabán (1884-).
185. *El Nacimiento* (The Nativity); wood and original paint; 1952; by Carlos Vázquez; found at Ciales.
186. *El Nacimiento* (The Nativity); wood and metal, original paint; 1953; by Manuel Cabán (1884-).

THE WORK OF ZOILO CAJIGAS, 1855-

187. *La Virgen María de Niña* (The Young Virgin Mary); wood and original paint; probably 1925; Aguada.
188. *La Santísima Trinidad* (The Holy Trin-

ity); wood and metal, original paint; 1940; Aguada.

189. *La Monserrate* (Our Lady of Monserrat); wood and original paint; 1948; Aguada.
190. *La Huida a Egipto* (The Flight into Egypt); wood and metal, original paint; 1949; Aguada.
*191. *La Monserrate* (Our Lady of Monserrat); wood and original paint; 1949; Aguada.
192. *Los Tres Santos Reyes* (The Three Kings); wood and original paint; 1949; Aguada.
193. *Angel Guardidn* (Guardian Angel); wood and original paint; 1948.
194. *La Sagrada Familia* (The Holy Family); wood and metal, original paint; 1952.
195. *Angeles Guardiánes* (Guardian Angels); wood and original paint; 1949.
196. *La Monserrate* (Our Lady of Monserrat); wood and original paint; 1950.
197. *La Sagrada Familia* (The Holy Family); wood and metal, original paint; 1950.
198. *La Monserrate* (Our Lady of Monserrat); wood and original paint; 1953.
199. *La Santísima Trinidad,* (The Holy Trinity); wood and original paint; 1949.
200. *La Divina Providencia* (The Divine Providence); wood and original paint; 1950.

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